

# Never the Same Again

The exhibition was at the National Gallery, London.

Walking up to the doors I saw huge banners proclaiming “Never the Same Again” - the theme of the exhibition.

It was huge! It was the first time that most of the major works devoted to the changes in human art and society post-Oneness had been on show together in the same gallery at the same time.

These were the paintings, the sculptures, the poems, the videos, the performance pieces which tried to understand, express and interpret some comprehension of Jackson’s Theory of Oneness.

The theory itself had shattered human ideas across multiple disciplines and philosophies. Of course the Buddhists, Brahmins, Taoists and several others had been able to gracefully roll with the punch but nevertheless it was a colossal paradigm shift which overturned a great many assumptions about what was and wasn’t possible in the universe.

One day, early in the 22nd Century, Donald Jackson had unleashed Oneness upon us and now painters, poets, sculptors, novelists, filmmakers and every creative person in the world was trying to show the “Meaning of Oneness” to us all.

It began with an investigation into the nature of matter. At long last physicists were able to prove that the most minute particles were composed of whirlpools of “stuff” and that waveforms were similar whirlpools of the same “stuff” stretched out through a probability doubling of space.

Once they had established that spacetime used a double layering system of probability structure it became clear to Professor Jackson that the “stuff” which physicists had been talking about all this time was simply spacetime itself in double layers of probability bifurcation.

Then came Jackson’s Theory. Matter was composed of spacetime!

That was it. Simple and monstrous as little old that. Solid matter was empty space, twisting around on itself!

When the newspapers got hold of the concept they went wild! Matter equals space equals time equals energy! The four pillars of our understanding were really only one pillar. We had been told by Einstein that matter equals energy at the velocity of light squared. Einstein had also told us that space and time were a continuous whole structure of four dimensions. Now Jackson was telling us that the matter-energy sameness was the same as the space-time sameness. It was a four-in-one. Spacetime itself twisted up into little whirlpools to make the

fundamental particles and waves of which all other particles and waves were composed. Super String Theory didn't contradict that. In fact, Super String Theory fitted in perfectly! The universe was made of only one kind of "thing" and that "thing" was empty space!

Ever since then all forms of art were about the something which was nothing and about the nothing which was something.

Physicists had, for many years, studied the matter and energy which is never created or destroyed but only changes its form.

Meanwhile artists had been studying that all important form which is created and destroyed all the time.

Matter-Energy is subject to conservation while form is free to be obliterated on a daily basis, destroying one thing to make another.

Now it was known that matter could be made into empty space and empty space could be made into matter. It was a new age of speculative alchemy and magic.

Of course, building new technologies from the new knowledge wasn't easy. Physicists and technologists were still puzzling over the possibilities. How could you make an extra pocket of spacetime inside of an already existing spacetime? Was that the same as a "black hole?" Could this new science be weaponised? If it was weaponised would it obliterate the whole universe or be controllable?

An hour of walking around the exhibition had reduced my mind to a dazzled numb thing which longed for a simpler time when we were only worried about the A-Bomb.